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record research

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THE MAGAZINE OF RECORD INFORMATION & STATISTICS
65 GRAND AVENUE ✦ BROOKLYN 5, N. Y.

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RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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ART GILLHAM

-- THE WHISPERING PIANIST

by Woody Backensto

Some years ago I promised Art Gillham to write an article about him. Now it's too late to apologize to Art for my procrastination, for he passed away rather suddenly on June 6, 1961.

The name Art Gillham first came to my attention as the vocalist on Co 483, "Five Foot Two, Eyes of Blue" by LANIN'S RED HEADS. But this story began when Ken Hulsizer sent me information concerning the instrumental personnel used on some of Art's records. Ken put me in touch with Dennis Deas of Gracewood, Georgia who had obtained the information from Art. Deas supplied tapes of Art's records for listening purposes. Miss Chmura, formerly of Columbia Records, searched the files for information. Collectors Clyde Hahn, Phil Evans, Dick DuPage, and Stanley Hester came through with assists. Howard Waters passed judgement after hearing the tapes. Finally Red Nichols took time to listen. Not being satisfied with the results at hand I was hoping for a miracle to complete the discographical information. Then along came George Blau, 3rd, who spurned these notes into completion. George filled in the missing "take" numbers, prepared additional tapes for listening purposes, and supplied information from Art's scrapbook. Without all this help these notes would not be possible.

Arthur Lewis Gillham was born January 1, 1895, in Fulton County, Georgia, three years after his family moved from Texas. The family moved to St. Louis, Missouri, in 1904, and Art attended Wyman School, Central High School, and St. Louis University. Art was 19 when he left school to enter orchestra work. He served in the Army during World War I, then returned to music.

(Although Art supplied this information some years ago, George Blau reports a short while before Gillham's death Art had to have his birth certificate for some reason. Art looked in the Fulton County Courthouse, but there was no record of his birth there. He then wrote to St. Louis and learned that it was his birth place. Evidently his parents were visiting in St. Louis at the time of his birth.)

In 1922 he started to work for the Ted Browne Music Co. in Chicago, as a sheet music salesman on the road practically all the time, and when radio stations went on the air, he started singing and playing their songs into the microphones for broadcasting. As an accompanist on a Chicago station, he received a dare to sing one night and accepted. As the story goes, the station received a large mail response, so he continued his singing. He always did admit he could not sing --- whether he believed it or not is not known, but this is supposed to be the reason for the whispering style.

While on the road in September 1923, Art recorded 10 sides for Gennet Records in Richmond, Indiana. Art claimed 4 of these tunes were released, but details are unavailable at this writing.

In February 1924, he was tagged "The Whispering Pianist" by Lambdin Kay of WSB in Atlanta during a radio tour as sales manager for the Ted Browne Co. He used "Whispering" as a theme song and has claimed he was in the apartment on the night the tune was written.

In August 1924, after working at about 50 radio stations from coast to coast he went to New York, sent telegrams to all recording companies telling them that he was on WJZ for one week at noon and each night at 9:00 PM for one-half hour, calling attention to his record sale potentiality due to the number of radio stations he had worked over.

Art was first contacted by Herman Rose of Pathe Records, for whom he made 4 sides (all released). The only information available follows:

ART GILLHAM (The Whispering Pianist) - Novelty		c. Oct. 1924
n-105600-1a, b	The Deacon Told Me I was Good	- Pat 032096B, Pe 12175B
n-105602-1	How Do You Do?	- Pat 032087B, Pe 12166 B

Then he made 6 sides (all released) for Arthur Berg of Okeh Records. No details are available on these recordings. Then Frank Walker of Columbia Records contacted him, with whom he signed an exclusive feature-artist contract. He attributes most of his recording success to Frank Walker for his help, advice, and counselling while recording for Columbia over a 7 year period. He recorded about 150 sides of which some 120 were issued --- approximately 40,000,000 of his records were sold.

On November 4, 1924, he was on the first NBC Network show the night President Coolidge was elected. The show originated from WEAF; Will Rogers was the master of ceremonies; others taking part in the program were Joseph Knecht's Orchestra, The Shannon Four, Wendell Hall, and Carson Robison.

(Technically this was pre-network, but the show was on an 18-station hook-up, the first of its kind. NBC was officially formed in 1926 with WEAF as one of the key stations.)

Art at no time paid an agent any commission, on all his records, theater, songs, and personal appearance dates, as he handled all his own business. (Apparently the William Morris Agency represented him in some manner about 1930. Nonetheless, the previous statement is as supplied by Art.) He recorded about 30 of his own songs, all of them published by New York and Chicago music firms. Most of these songs were written with Billy Smythe, one with Wendell Hall, and several with other persons. His biggest selling records were "You May Be Lonesome", "So Tired", "Things That Remind Me of You", "Thinking", and the best seller, "Waiting For Ships That Never Come In".

Art also made piano rolls and said his most popular roll was of "A Little Love, A Little Kiss", but for which company is not known. George Blau reports an article in 1923 commented that Art had made many piano rolls. The only information George has been able to uncover is listed below:

Marimba	1912	?
Mel-O-Dee	47372	Idolizing
Mel-O-Dee	47378	Take In The Sun, Take Out The Moon
Supertone	5315	Drifting Back To Dreamland
Supertone	5533	Let Me Call You Sweetheart
Vocalstyle	10607	Missouri Waltz-also released as Duo-Art
Vocalstyle	12786	Mean Blues - also released as Duo-Art
Vocalstyle	12798	Lost My Baby - also released as Duo-Art

Art also made personal appearances on the Loews, Pantages, and Saenger theater circuits; he was on the Keith circuit while working for Ted Browne. On the Loews appearance in Atlanta he set an attendance-record that was not broken until the World Premiere of "Gone With The Wind" in 1939. He lost most of his finances in the stock-market and bank crash of 1929.

During his career Art played on over 300 radio stations. While on WBBM in 1932, Art met and married Gertrude Sheldon who also had a program at the station. He gave up network broadcasting in 1937, moved to Atlanta, Georgia, and was Principal of Crichton's Business College for 15 years, leaving the school and opening his own business, the "Representatives Center", and retiring after 8 years on February 1, 1960, due to ill health, after two attacks of coronary thrombosis and a light stroke.

Art supplied most of the thumb-nail sketch above after his retirement. Still filled with a great sense of humor, as exemplified by his songs and appearances, he stated, "Old Pappy", who talked to his fingers on radio and records, now has a house in the middle of 3 acres at 152 Burdett Road, N.W., outside of Atlanta, Georgia, and he and Gertrude are living it up, with nothing to worry about but their two cocker spaniels."

On supplying the photos with this article, Art commented, "Don't dare to have one taken now --- everytime I look in the mirror I feel sorry for my wife --- having to live for 28 years with anything as funny looking as I am."

Art's scrapbook is filled with interesting photos. There's one of Art Gillham's Society Syncopators, taken in Los Angeles, California, December 1919, a five-piece group of two men doubling on reeds, violin and cornet, a trombonist, drums, and Art's piano. Art captioned most of his snapshots. One of Art hopping a freight car states "Art leaving Chicago for New York to make Columbia Records"; one man greeting Art in a doorway "Art is welcomed by thousands at the studio"; covered with newspapers and relaxing on a park bench "Art's Ritzy Park Place Apartment in New York"; by a public fountain with an antique hand mirror "Art's Exquisite bathroom in his New York apartment", and one after the crash taken at CBS in March 1931 is captioned "Syncopated Pessimism".

continued on next page

The following details make up the discography. Data were furnished by Miss Helene F. Chmura. Unless otherwise stated, these are vocals and piano by Art Gillham. For those interested, Art stated, "The drum you think you hear on some of my old recordings was my left foot which, when playing in tempo, I beat the hell out of the floor with."

October 22, 1924
140113-1 Co 238 Way Out West In Kansas
140114-3 " How Do You Do?

November 6, 1924
140123 Co 297 The Deacon Told Me I Was Good
140125 remade 1/20/25 You May Be Lonesome
(140124 recorded 11/3/24 by THE CAVALIERS)

January 20, 1925
140125-7 Co 328 You May Be Lonesome(But You'll Be Lonesome Alone)
140270 Co 297 Carolina Blues

January 21, 1925
140274-3 Co 343 Second Hand Love
140275 unissued Doo Wacka Doo

February 25, 1925
140390-2 Co 343 Hesitation Blues
140391 unissued Heart Broken Strain
140394-2 Co 328 I Had Someone Else Before I Had You
(140392/3 recorded same day by THE CLOVER GARDENS ORCH.)

February 26, 1925
140395-1 Co 387 How's Your Folks and My Folks
140399-3 Co 326 Can't Your Friend Get A Friend For Me?
(140396/7/8 recorded the same day; first master by GEORGE WILLIAMS and BESSIE BROWN; the last two by LANIN'S RED HEADS)

February 27, 1925
140404-3 Co 326 Hot Tamale Molly

June 26, 1925
140725-1 Co 411 Smile All The While
140726-1 Co 458 Are You Sorry?
140727-1 Co 411 Angry
140728 unissued Page, Mr. Handy

June 27, 1925
140731-3 Co 442 So That's The Kind of a Girl You Are
140732-1 Co 425 Cecilia
140733-3 Co 442 Feelin' Kind O' Blue

June 29, 1925
140734 unissued Words Of Love
140735-3 Co 458 Loving Just You
140736-1 Co 425 If You Leave Me I'll Never Cry

October 19, 1925
141156-3 Co 483 Five Foot Two, Eyes Of Blue by LANIN'S RED HEADS with incidental singing by Art Gillham
141157 unissued Let Me Call You Sweetheart
141158 " Let Me Waltz As We Say "Goodbye"
141159-4 Co.737 Hello Little Girl of My Dreams

October 20, 1925
141165-3 Co 550 Mean Blues
141166-7 Co 771 Just Waiting For You
141167-1 Co 529 Don't Let Me Stand In Your Way
141168 unissued Where Can I Find You

October 21, 1925
141172-2 Co 550 She's My Gal
141173-1 Co 505 You're More Than A Pal To Me
141174-3 Co 529 Bam Bam Bamy Shore

October 24, 1925 - first and last piano solos according to the Columbia files; however, a vocal is heard on the first master.
141190-2 Co 505 I'm Sitting On Top Of The World
141191 unissued Little Southern Pal Of Mine
141192 " Memphis Blues

March 16, 1926 - with Lew Pollac(p) on first only and Horace Seavey(tuba) - data from Columbia
141802-2 Co 614 In Your Green Hat
141803-3 Co 892 Let's Make Up
141804 unissued You're The One I'm Looking For
141805-1 Co 737 I Can't Keep You Out Of My Dreams

March 17, 1926 - with Frances Spur(p) and Horace Seavey(tuba) except last master - data from Columbia
141814-2 Co 626 I'd Climb The Highest Mountain If I Knew I'd Find
141815-2 Co 657 He Ain't Done Right By Nell
141816-1 Co 626 (I Don't Believe It) Say It Again
141817-1 Co 614 It's Too Late To Be Sorry Now

March 18, 1926 - with Louis Hooper(p) except last master and Horace Seavey(tuba) - data from Columbia
141823-4 Co 657 It Don't Do Nothing But Rain
141824-2 Co 685 I'm Leaving You
141825 unissued If You're Old Fashioned Your Long Underwear
141826-5 Co 771 Crying Again

March 19, 1926
W141827 unissued The Waltz We Love

March 22, 1926
W141835 unissued Gone
W141836-5 Co 842 I Don't Want To Forget
W141837-2 Co 685 I Wish I Had My Old Gal Back Again

July 8, 1926
W142376-1 Co 710 Tenderly
W142377-2 " Thinking

October 18, 1926 - with Bob Bagar(p) except last master and Horace Seavey(tuba) - data from Columbia
W142831-4 Co 806 Just A Little Longer
W142832 unissued Red Hot Flo
W142833-3 Co 972 Broken Hearted
W142834-3 " If I Get A Sweetie Now

October 19, 1926 - with Peter DeRose(p) on first master and with Sid Wolff(p) and Horace Seavey(tuba) on the second master - data from Columbia
W142839-1 Co 842 Broken Hearted Sue
W142840-3 Co 1051 Pretty Little Thing
W142841-3 Co 892 Things That Remind Me of You
W142842-3 Co 1472 I'm Missing The Kissing of Someone
W142843-3 Co 955 I'm Only Another To You
W142844-5 Co 955 I'm Drifting Back To Dreamland - piano solo

November 3, 1926 - with Abner Silver(p) - data from Columbia
W142904-3 Co 806 Rags

April 25, 1927 - with Andy Sannella(g) - data from Columbia
W144044-3 Co 1007 To-Night You Belong To Me
W144045-5 Co 1051 I'm Waiting For Ships That Never Come In

April 26, 1927 - with Andy Sannella(sax) - data from Columbia
144048-6 Co 1081 That Saxophone Waltz

Art related that Columbia gave him the best men available and on the SOUTHLAND SYNCOPATORS he used Red Nichols, Miff Mole, Ben Selvin, Eddie Lang, Andy Sannella, Harry Barth, and Rube Bloom. Art further stated,"Ben Selvin had charge of music at Columbia and contracted all musicians and played on most of the groups used in the studio. At all times, when I needed a trumpet player, in all groups, I used Red Nichols(a hell of a swell guy and my idea of a real trumpet man)."

Regarding the next session, Miff Mole could recall no such session and Ben Selvin could offer no information. Red Nichols listened to these and verified Mole, Sannella and Lang, but he said he would not have guessed himself. However, Art is sure that Red and Miff were used together and the next are the only two sessions with a trombone. The cornet is muted and rougher than would be expected of Red. There is a flute featured on the first master which suggests possibly a 2nd sax doubling on flute, but Art is sure this was Sannella.

Howard Waters suggested Frank Garisto(rhythm g) and that it could be Phil Napoleon or Mike Mosiello(tp). Weighing all the evidence, I'll go along with the following personnel:

April 26, 1927 - ART GILLHAM and his SOUTHLAND SYNCOPATORS
Art Gillham(vo & p); Red Nichols(c); Miff Mole(tb); Andy Sannella (alto/cl/flute); Ben Selvin(vi);/Harry Barth(b); Rube Bloom(p). Eddie Lang(bjo/g)
W144049-3 Co 1007 I Crave You
W144050-3 Co 1194 Twiddlin' My Thumbs(Fiddlin' My Time Away)
W144051-3 Co 1116 Flutter By, Butterfly

April 27, 1927 - ART GILLHAM and his SOUTHLAND SYNCOPATORS
See comments for session above.
Art Gillham(vo & p); Red Nichols(c); Miff Mole(tb); Andy Sannella (alto/cl); Eddie Lang(bjo/g); Ben Selvin(vi); Harry Barth(b); Rube Bloom(p).
W144056-1 Co 1253 Now I Won't Be Blue
W144057-3 Co 1116 I'd Walk a Million Miles To Be a Little Bit Nearer To You
W144058-2 Co 1152 I Love You But I Don't Know Why

May 4, 1927 - with Mr. King(p) only on last - data from Columbia
W144087-2 Co 1194 (Don't Forget) The Pal You Left at Home
W144088-2 Co 1081 I Could Waltz on Forever With You Sweetheart
W144089-4 Co 1253 What A Wonderful Night This Would Be
W144090-3 Co 1152 Just Before You Broke My Heart

May 16, 1927 - with Rube Bloom(p) - data from Columbia
W144152-3 Co 1392 I'm Looking For My Old Gal Sal
W144153 unissued I Told You I'd Never Forget You

January 9, 1928 - ART GILLHAM with Novelty Accompaniment
with Murray Kellner(vi); Andy Sannella(alto/cl/g); Rube Bloom(p); Mr. King(celeste) - data from Columbia
145491-3 Co 1392 Gee! But I'm Blue
145492-3 Co 1492 Nobody's Lonesome But Me
145493-3 Co 1619 Just For Tonight

January 10, 1928 - with Murray Kellner(vi) and Rube Bloom(p) - data from Columbia
W145499-3 Co 1282 So Tired
W145500-3 " You'd Rather Forget Than Forgive
W145501-1 Co 1492 In My Sweetheart's Arms
W145502-3 Co 1319 Silver-Haired Sweetheart

January 11, 1928 - ART GILLHAM(vocal with novelty accompaniment)
with Murray Kellner(vi); Andy Sannella(alto/cl/effects/flute/g); Rube Bloom(p) - data from Columbia
W145505-3 Co 1619 Chinatown, My Chinatown
W145506-2 Co 1472 My Heart's Aching For My Old Gal
W145507-3 Co 1319 Who Gives You All Your Kisses
W145508 unissued I'm Just a Rollin' Stone - only accomp. Gillham(p)

January 17, 1928 - with Murray Kellner(vi); Andy Sannella(alto/g); Rube Bloom(p) - dat from Columbia
W145539-1 Co 1353 The Hours I Spent With You

January 19, 1928 - with Dale Wimbrow(harmonola)-data from Columbia
W145553 unissued Think of Me, Thinking of You

January 23, 1928 - BARREL-HOUSE PETE(p solos by Art Gillham)
W145562-2 Co 14308 I'm Just A Rollin' Stone
W145563-2 " Pussy

February 23, 1928
W145676-1 Co 1353 I Found You Out When I Found You In

April 24, 1928 - BARREL-HOUSE PETE(p solos by Art Gillham)
W146181 unissued St. Louis Blues
W146182 " Memphis Blues
W146183 " Some of These Days
W146184 " Hesitation Blues

August 15, 1928
W146845-3 Co 1540 It's Never Too Late To Be Sorry
W146846-3 Co 1572 My Heart Cries Out For You
W146847-2 Co 1663 You Can't Take My Mem'ries From Me

August 16, 1928 - vocal with cornet and piano accompaniment
Howard Waters says this is definitely not Nichols(c) and that it's Arthur Schutt(p)(Bloom was in Europe at the time).

Red Nichols confirmed his presence here; it sounds like Gillham(p)
W146848-3 Co 1663 The Lamp of Alladin
W146849-3 Co 1540 Right or Wrong
W146850-2 Co 1572 Somebody Else May Be Telling Her Something She'd Love To Hear From You

February 28, 1929 - ART GILLHAM with Novelty Accompaniment
Red Nichols confirmed his presence and saw no reason to disagree with the following personnel:
Red Nichols(c); Andy Sannella(cl); Ben Selvin(vi) plus other strings; Eddie Lang(g); Harry Barth(b); Rube Bloom(p).
W148008-2 Co 1726 Some Sweet Day
W148009-2 " I Love You - I Love You - I Love You, Sweetheart of All My Dreams

March 5, 1929 - probably Andy Sannella(g) added on first two masters.
W148019-1 Co 1919 Two Little Rooms
W148020-3 Co 1802 Somewhere There's Someone
W148025-5 Co 1873 You've Made My Dreams Come True

March 6, 1929 - vocal with Novelty Accompaniment
Red Nichols said this could be he; therefore, will go along with:
Red Nichols(c); Andy Sannella(cl); Ben Selvin(vi) and other strings; Eddie Lang(g); Harry Barth(b); Rube Bloom(p).
W148034 unissued My Swanee River Home
W148035-3 Co 1944 Tell Me There's Hope For Me
W148036-1 Co 1802 What Wouldn't I Do

March 7, 1929 - vocal with instrumental accompaniment
Other than verifying Lang's presence, Red Nichols could not decide on this session. However, I see no reason for not listing the personnel as follows:
Red Nichols(c); Andy Sannella(alto/cl); Ben Selvin(vi); Eddie Lang(g); Harry Barth(b); Rube Bloom(p).
W148041 unissued I'm Nobody's Baby
W148042-3 Co 1919 True Blue
W148043-2 Co 1944 On The Alamo

March 8, 1929 - ART GILLHAM(The Whispering Pianist)
Listening to a poor dub of an air-shot of this record, Red Nichols said it was NOT he. However, in my opinion after reviewing the record on good quality, there are parts that are mildly suggestive of Nichols' muted work on other Gillham sides, although I will admit the solo portion with growl isn't typical of Red. By his own admission Red claims he did various styles on records as called for by the musical director. Therefore:
Probably Red Nichols(c); Ben Selvin(vi) plus other violin; Eddie Lang(g); Harry Barth(b); Rube Bloom(p).
W148047-5 Co 2016 Blue Little You and Blue Little Me

March 18, 1929 - vocal with piano and violin accompaniment - no further information from Columbia
W148101-5 Co 1873 I'm Still Caring

March 29, 1929 - vocal with piano and violin accompaniment - no further information from Columbia
W148148-2 Co 2016 If You Know What I Know

November 25, 1929 - with Novelty Accompaniment
These sides were not reviewed by Red Nichols. The backgrounds here are very smooth and undistinctive. Art's records usually have a subtone clarinet, but here is some open-clarinet not too typical of Sannella. But Art claimed that only Sannella doubled on clarinet and guitar on his records. Here the guitar is not Lang, nor is the guitar on the same master as the clarinet. So will suggest the following:
Red Nichols(c); Andy Sannella(cl/g); Ben Selvin(vi) and other violin; Harry Barth(b); Rube Bloom(p).
W149485-1 Co 2119 Absence Makes The Heart Grow Fonder
W149486-2 Co 2051 If You Were The Only Girl
W149487-2 " Hollywood
W149492-2 Co 2119 Have A Little Faith In Me

November 26, 1929 - vocal with Novelty Accompaniment
Here we have only one master issued on which to base judgement. The cornet is muted and very straight -- it could be Red but there is nothing typical of Red's style. However, will suggest the following:
Red Nichols(c); Andy Sannella(cl); Ben Selvin(vi); Rube Bloom(p)
149640-6 Co 2189 If I Had To Do Without You
149641 unissued (You'll Always Be) Welcome
149642 " Would You Care

November 27, 1929 - with Novelty Accompaniment
Accompaniment is by piano, violin, train effects and bells; last master is by Gillham(p) only.
W149648-3 Co 2245 Just Forget - also Vo 3028
W149649-5 " To-night - also "
W149650-8 Co 2189 You Don't Care

July 24, 1930 - vocal with Novelty Accompaniment
Only data from Columbia are "Ben Selvin plus 4 men". Don Connor's book lists Mannie Klein(tp) and Benny Goodman(cl);-Don claimed that BG had verified his presence. On contacting Mannie Klein he had no recollection of such a session, but also admitted to a poor memory. Red Nichols didn't think this was he. Art contented he used only Nichols on cornet and never recorded with BG. However, before Art's death he finally recalled the following:
Mannie Klein(tp); Benny Goodman(cl); Ben Selvin(vi); Eddie Lang(g); Rube Bloom(p & bells).
W150661-2 Co 2291 Good Evenin'
W150662-1 Co 2265 Confessin'(That I Love You)
W150665-2 " My Heart Belongs To The Girl Who Belongs To Somebody Else
W150666-3 Co 2291 I'm Drifting Back To Dreamland
(masters 150663/4 recorded 7/22/30 by GUY LOMBARDO and his ORCH.)

October 7, 1930 - with Alex Hill(p) - data from Columbia
W150865-1 Co 2331 Passing Time With Me
W150866-1 " When They Changed My Name To a Number

November 6, 1930
W150939-3 Co 2349 Gazing At The Stars
W150940-3 " To Whom It May Concern

January 5, 1931 - with sax/cl and piano accompaniment; first master also has vocal quartet, THE RONDOLIERS - no further information.
W151144-3 Co 2374 Shine On, Harvest Moon - also Vo 3027
W151145-2 " If You're Happy, I'll Be Glad - also "

February 4, 1931
W151272-2 Co 2451 Something Reminds Me Of You
W151273-3 " If You Haven't Got A Girl

March 12, 1931
W151415 unissued Another Broken Heart
W151416 " As Long As We Have Each Other

May 12, 1931
W151551-4 Co 2506 You Are The Rose Of My Heart
W151552 unissued You Treat Me Like A Baby

May 26, 1931
W151571-2 Co 2506 Just a Minute More To Say

This is the last session Art had with Columbia. Later, there was only one more commercial recording session --- this for RCA Victor, as follows:

March 31, 1934 - recorded at the Texas Hotel, San Antonio, Texas; accompanied by Billy Smythe
BVE 82740 BB B-5454 Somebody Painted My Dream Castle Blue
BVE 82741 " Alone(I'd Rather Be Alone)

It is apparent from the above notes that the instrumental accompaniments on some of Art's records haven't been established with 100% certainty. Anyone having additional verification or contradiction to the personnel are requested to write me at 37 N. Girard St., Woodbury, N.J.

PIANO ROLL NOTES

by Mike Montgomery

"Piano Roll Notes" will become a regular feature of Record Research beginning with this issue. It will contain piano rollographies and a host of other information and data regarding the piano rolls of the past and the men who made them.

Readers are invited to send in questions they may have about piano rolls. Replies will be published as promptly as possible.

Record Research has published much piano roll data over the years. Some of this information will be revised and republished, as appropriate, to keep readers up to date on the latest piano roll discoveries.

This first chapter of "Piano Roll Notes" will discuss a favorite subject - the piano roll activities of the redoubtable Jelly Roll Morton.

MORE ROLLS BY MORTON!

Until a few weeks ago, piano roll and record collectors knew of only 12 piano rolls played by Jelly Roll Morton.

Just recently I acquired a rare 1926 Vocalstyle roll catalog which revealed that Jelly made four piano rolls none of us knew about:

KANSAS CITY STOMP
MAMANITA BLUES
NEW ORLEANS BLUES
THE PEARLS

This brings the known total to 16! Without further ado, here is a complete list of the rolls played by Jelly Roll Morton (listed in numerical and chronological order:

Release Date	Label & Number	Title		Copies Found
	Vocalstyle			
Sept. 1924	12973	Mr. Jelly Lord (Blues)	*	1
Sept. 1924	12974	Tin Roof Blues (Blues)	*	3
	12983	Tom Cat Blues (Blues)	*	-
	50478	Mamanita Blues "	**	-
Sept. 1924	50479	London Blues (Blues)	**	1
Sept. 1924	50480	King Portor (A "Stomp")	**	4
Sept. 1924	50481	Shreveport Stomp "	**	1
Sept. 1924	50485	Stratford Huntch ("Huntch")	**	6
	50486	Kansas City Stomp ("Stomp")	**	-
Sept. 1924	50487	Grandpa's Spells (One Step)	**	4
	50488	The Pearls (Blues)	**	-
Nov. 1924	50505	The "Jelly Rolls"Blues (Blues)	**	1
	50508	New Orleans Blues	**	-
Dec. 1925	Capitol 1334	Sweet Man (Fox Trot) (roll says "by Jelly Roll Morton")	*	1
Oct. 1926	QRS 3674	Dead Man Blues (Blues Fox Trot)	*	3
Oct. 1926	QRS 3675	Midnight Mama (Blues Fox Trot)	*	3
July 1927	Imperial 06515	Dead Man Blues (same as QRS 3674	*	2

* - word roll ** - instrumental roll (no words)

IS THIS ALL?

This new discovery seems to raise more questions than it answers. One question would certainly be - are these all the rolls that Jelly made?

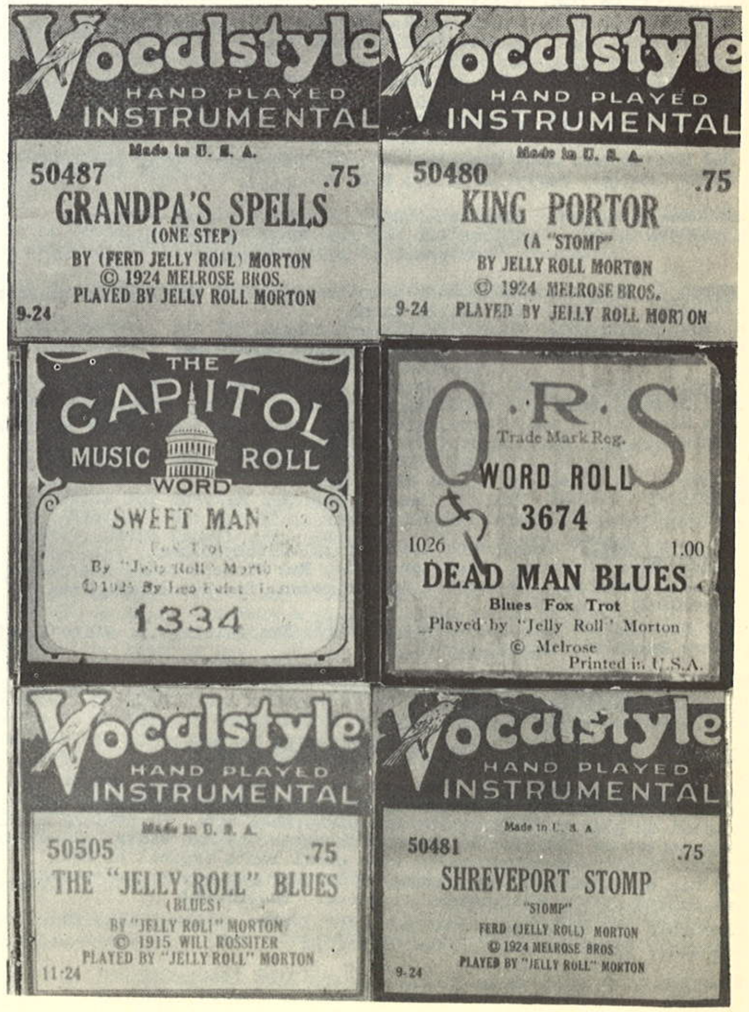
My feeling is yes, and here's why I think I'm right:

Jelly did the bulk - if not all - of his roll recording for two labels - Vocalstyle and QRS. In the April 1926 Vocalstyle catalog, 13 Morton rolls are listed. Even though the rolls were released a year and a half earlier (Sept. 1924 for the most part), none of the rolls had been dropped from the catalog in that length of time. This tells me two things, 1) this is all he made for Vocalstyle, and 2) the Vocalstyle rolls were apparently more popular with the public at that time than their present-day scarcity would lead one to believe.

It is a 99 per cent certainty that there are only the two QRS Morton rolls. The QRS catalog during this period is well known to collectors, and most QRS jazz and blues rolls have been accounted for. Also, a number of other Negro pianists made just one or two rolls for QRS, so Jelly's two rolls on this label do not seem an unusually small output in this light. (For example, Luckey Roberts made only two, Cow Cow Davenport made one, Richard M. Jones - one, and Cliff Jackson - one.)

Jelly did not record for the Imperial label. According to J. Lawrence Cook, Imperial rolls in the later 1920's were designed mainly for the dime store trade. Although manufactured by the QRS Co., they sold for less than QRS rolls did and generally were a cheaper line. Most Imperial rolls contained different arrangements of the tunes which came out on the QRS label. Nevertheless, DEAD MAN BLUES is the same note-for-note performance on both labels. Jelly no doubt recorded it first for QRS. The master roll was then used for the Imperial release which came out later.

The next question is - what about Morton rolls on the Capitol label?



Is "SWEET MAN" Really Played by Jelly?

There is serious doubt as to whether the Capitol roll of SWEET MAN is actually played by Morton. Strongest piece of evidence to support this is that the roll itself only says "by Jelly Roll Morton" and not "played by Jelly Roll Morton" (underlining mine). All Capitol rolls I have ever seen always say "played by" so-and-so. Was the omission of the critical word "played" done intentionally to make it appear that Morton was really the artist when in fact he was not? This is likely.

The performance itself sounds like Jelly's style, but a clever roll arranger might have cut the tune and worked a number of Morton mannerisms into it. Close examination reveals two points which bear this observation out:

(1) One of the figures used in SWEET MAN is almost identical to a figure which Jelly used on the TIN ROOF BLUES roll. This argument - admittedly - can go two ways: a) Jelly often used this type of a lick in playing tunes which were not of his own composition (and SWEET MAN and TIN ROOF are non-Morton tunes); on the other hand b) a Capitol roll arranger, looking for ways to "Jelly-fy" SWEET MAN adapted the TIN ROOF roll figure into his arrangement of SWEET MAN.

(2) Another disturbing fact is this - two thirds of the way through SWEET MAN there is a change into a higher key. Many Capitol rolls have this key-change characteristic, but Morton performances on records and on the other rolls do not.

Since other Capitol rolls by other artists have changes in key, the SWEET MAN key change may be explained like this: many Capitol artists were asked to include a key change just before the last chorus of their performances. Even if the Capitol artists did not actually play a key change while recording, an adept roll editor could easily create such a change in a roll.

No matter how we look at it, the Capitol key change is more characteristic of the Capitol label than it is of Morton's style of playing. So we again come back to the theory that SWEET MAN has been tampered with in part or in whole.

Assuming that Jelly did not actually record SWEET MAN himself, another question comes up - how was it that Jelly's name became associated with this tune? He did not compose the tune as far as I know, and Jelly spent little effort during these days in recording other people's compositions. Did he, perhaps, feature this tune in his professional musical life in and around Chicago (where the Capitol roll company was located)? Perhaps our readers can shed some light on this.

One more question in this regard - are there other "Morton" rolls on the Capitol label? If we assume that Jelly did not cut SWEET MAN and that it was arranged to sound like him, we might also suppose that the Morton ego was offended at having the Capitol Company take liberties with his name and style. Jelly might have threatened to sue unless they agreed to cease and desist all further efforts in this direction.

Still, this is only guesswork. We don't positively know whether or not there are any more Capitol rolls "played by" or even "by" Jelly Roll Morton. Perhaps a Capitol supplement or catalog of this period would tell. Can any readers help?

Piano rolls of Milenberg Joys and Wolverine Blues came out on many labels, including Vocalstyle and QRS. Jelly was not the artist on any of these rolls. In a later article we will list all known piano rolls of Morton compositions (but not played by Morton) with artists, labels, numbers and release dates shown.)

Release Dates of the Morton Rolls

Release dates are generally shown in code on the roll labels, for example "9-24", "11-24", "1026" for October 1926 and "727" for July 1927. No definite release dates have been shown in the rollography for the five rolls not yet found. (The 1926 Vocalstyle catalog does not give this information.)

Nevertheless, I think it's safe to assume that TOM CAT BLUES, MAMANITA, KANSAS CITY STOMP and THE PEARLS were dated September 1924 and that NEW ORLEANS BLUES was dated November 1924.

"DEAD MAN BLUES No. 2"

A phonograph dubbing of the DEAD MAN BLUES roll came out some years ago labeled "DEAD MAN BLUES No. 2." This apparently was done because the roll used for the recording was Imperial 06515. An earlier recording using the QRS 3674 roll was labeled simply "DEAD MAN BLUES." No distinction between the two rolls should have been made. They are identical performances. There are not two piano roll versions of DEAD MAN BLUES, although one of the phonograph dubbings apparently was faster than the other.

WHAT JELLY SAID ABOUT HIS ROLLS

Roy Carew, Jelly's long-time friend in Washington, D.C., once wrote me that he and Jelly never discussed piano rolls. In the discography section of the book Mr. Jelly Lord by Alan Lomax, Jelly is quoted as saying, "Then on in Chicago (1920-22) I cut piano rolls for the American, the Imperial and the QRS Company. I don't know what happened to all those piano rolls."

It is true that "American" rolls were manufactured by the Capitol Roll Company, and perhaps this explains SWEET MAN, which may also have been released on the American label. And Jelly might well have recorded his two QRS rolls in Chicago, one of which (DEAD MAN) was released on Imperial a few months later. But Jelly failed to recall to Lomax that he made 13 rolls for Vocalstyle in 1924. Was it because he recorded these in Cincinnati and not Chicago and when he made the statement to Lomax about this rolls, he was trying to recall his Chicago recording activities and none other? Perhaps.

Jelly Rolls and Gennett Solos

The last point to consider is this: what was the connection between the solos Jelly made for Gennett in 1923 and June 1924 and the piano rolls Jelly made for Vocalstyle in September 1924? I think there is a tie-in of some kind because so many of the tunes Jelly recorded for Gennett also appeared on piano rolls shortly thereafter. The two companies were certainly not owned by the same people. Was Vocalstyle impressed with Jelly's work on Gennett so much that they signed him on to do another heavy recording job of the same tunes for them? If anyone can supply any theories, let's have them!

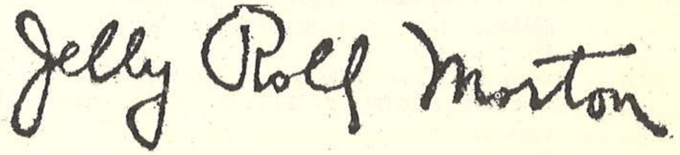
POSTSCRIPT

I would like to hear about any Morton rolls which our readers may have or may know about. Also, please pass along any information you may have as to where copies of KANSAS CITY STOMP, MAMANITA, NEW ORLEANS BLUES, THE PEARLS and TOM CAT BLUES turn up.

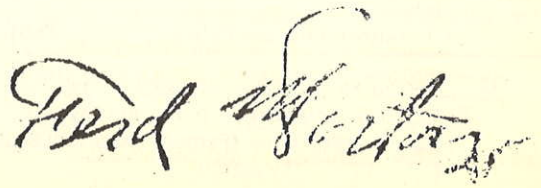
Comments, questions and additional information should be sent to me as follows: Michael Montgomery
2521 Oliver Road
Royal Oak, Michigan

I'll either answer your letters personally or will try to include your question and an answer in a subsequent issue of Piano Roll Notes. Thanks!

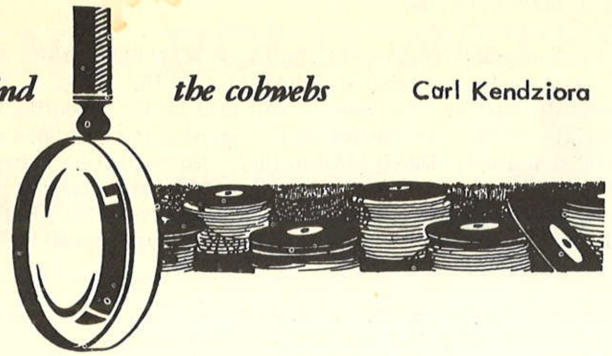
PPS..Signatures usually appeared on the Hand Played Rolls and Jelly was none to leave his name off anything. BUT!! WAS THIS JELLY ROLL'S??



OR WAS THIS!!!?



behind the cobwebs Carl Kendziora



Every now and then gremlins get into things and this column, as it appears in print, isn't quite the same as it was when we typed it! The last column in issue 48 was such a case and, in the interest of accuracy, we ask all our readers to take pen in hand and make the corrections in their copies. The issue numbers in the first two sentences are wrong; it should read: "We continue listing the Ajax catalog begun in issue 45. See issues 45 and 47 for ... etc." As usual we had underlined the Ajax catalog numbers of those which have been seen first hand by one of the researchers. No underlines appeared in the column as it turned out! Underline the following Ajax catalog numbers in the listing: 17036, 17037, 17038, 17040, 17044, 17045, 17046, 17048, 17049, 17050, 17052, 17053, 17054 and 17055. Some other corrections for the listing of Ajax issues: 17044 - Put dash lines in the parentheses following Part 1 and Part 2 (indicating that no composer credit appears on the label of this record); Master Number for the "B" side of Ajax 17037 should be 31561 and not 31565. 31565 is correct for the B side of Ajax 17036 as shown.

17054 - we carefully noted "all spelling sic" after the title on the "A" side to indicate that the peculiar spelling of one word was as it appears on the label only to have the word come out correctly spelled but with our note still there! The word "Quittin'" should be changed to "Quitin'" which is the way it appears on the label. Finally, the first line on page 10 should read as follows: "to our research group, Record Research Associates (the "Syndicate")." Now let's get on to this column.

Ajax (cont.): We left off last time with Ajax 17056. On with the listing...

17057 A Freight Train Blues (Dorsey-Murphy) (31644) - Josie Miles and The Choo Choo Jazzers.
B Lovin' Henry Blues (Uruhart) (31641)-Same.

17058 A Lost Opportunity Blues (Bennett) (31669)-Mamie Smith and Her Jazz Hounds.
B Good Time Ball (Callens) (31670)-Same.

17059 - Father, Prepare Me ( )( ) - Old Time Jubilee Singers.
My Lord's Gonna Move This Wicked Race ( )( ) - Same.
(Second title, mx. 31646, appears under assigned Plaza mx. 5924 on Ba 1550, Re 9848 & Do 3520 as by Dixie Mixed Quartette.)

17060 A Hard Hearted Hannah (Yellen-Bigelow-Bates) (31639) - Rosa Henderson and The Choo Choo Jazzers.
B Ticket Agent Ease Your Window Down (Spencer Williams) (31649) - Helen Gross and The Choo Choo Jazzers.

17061 - Gambling Dan (-) (31666) - J. Rosamond Johnson.
A Darktown Literary Debate ( ) (31665)-Same.

17062 - Chicago Monkey Man Blues ( )( ) - Helen Gross and the Choo Choo Jazzers.
Those Dogs of Mine (Famous Cornfield Blues) ( )( ) - Same.

17063 - Just Like You Took My Man (Gilbert-Rega) (31661) - Mamie Smith and Her Jazz Hounds.
Remorseful Blues (Summer) (31662) - Same.

17064 - A Workhouse Blues (Wallace) (31692) - Susie Smith and the Choo Choo Jazzers.
B House Rent Blues (Wallace) (31694/31695*)-Same.
(* - Some copies bear mx. 31694; others mx. 31695 - these are alternate takes, since each take was given a separate master number.)

17065 A Lenox Avenue Shuffle (Ray-Miley) (31687) - Texas Blues Destroyers.
B Down In the Mouth Blues (Ray-Miley) (?31688?) - Same.
(Mx. for the "B" side from unknown source-the only copy seen by the compiler bears no master number on the "B" side).

17066 Believe Me Hot Mama (Callens) (31690) - Josie Miles and The Choo Choo Jazzers.
Keep On Going (Bernard) (31699) - Viola McCoy and Billy Higgins.

17067 - A Death Letter Blues (Ida Cox) (31682) - Helen Gross and The Choo Choo Jazzers.
B Crap Shooting Blues (Ray-Moore) (31684)-Same.

continued on next page

AJAX

Mamie Smith

¶ MAMIE SMITH, best known of all "blues" singers, is now an *exclusive* AJAX artist. AJAX RECORDS will appeal to you if your trade includes buyers of "BLUES" RECORDS.

It is a *quality* line where nationally known Race Artists are backed by national advertising and excellent dealer service.

Good Time Ball / **Lost Opportunity Blues**	Mamie Smith	**Remorseful Blues** / **Just Like You Took My Man**	Mamie Smith
Work House Blues / **House Rent Blues**	Susie Smith	**Freight Train Blues** / **Lovin' Henry Blues**	Josie Miles

The Quality Race Record

Some Dealers' Territory Still Open

AJAX RECORD COMPANY 108 W. Lake Street, Chicago, Ill.

A Rare Ajax Advert from the Talking Machine Weekly

17068 A My Sweet Man (Tickles The Ivories For Me) (Bennett) (31656) Mamie Smith, Piano Acc.
B What You Need Is Me (And What I Need Is You) (Bennett) (31658) - Mamie Smith and The Choo Choo Jazzers.

17069 A Memphis Bound (DeRose-Banta) (31678) - Rosa Henderson and The Choo Choo Jazzers.
B I Don't Want Nobody (That Don't Want Me) (Higgins-McCoy) (31696) - Same.
(Note: Alternate take of "Memphis Bound", mx. 31677, on Pe 12201 & Pat 032122 as by Josephine Thomas)

17070 A South Bound Blues (Delaney) (31705) - Josie Miles and The Choo Choo Jazzers.
B Flora's Weary Blues (Callens) (31679) - Same.

17071 Bloody Razor Blues ( ) (31700) - Helen Gross and The Choo Choo Jazzers.
Neglected Blues ( ) (31616) - Same.

17072 A Louisville Blues (Ricketts-Jackson) (31713) - Kansas City Five.
B Temper'mental Papa (Wendling-Brockman) (31715) - Same.

17073 A Rainy Weather Blues (Brooks) (31722) - Susie Smith and The Choo Choo Jazzers.
B Salt Water Blues (Brooks) (31721) - Same.

17074 - A Blue Ivories ( ) (1625, Montreal, October 28, 1924) - Millard G. Thomas, Piano Solo.
B Reckless Blues ( ) (1628, Montreal, October 28, 1924) - Same.

17075 A Bullet Wound Blues (Waller-Williams) (31706)- Susie Smith and The Choo Choo Jazzers.
B Graveyard Bound Blues (Ray-Moore) (31718)-Same.

17076 - Sweet Man Joe ( )( ) - Josie Miles and The Choo Choo Jazzers.
Won't Someone Help Me Find My Lovin' Man ( )( ) - Same.
(Note: "Won't Someone Help Me Find My Lovin' Man (Davis-Papa) (31703) on Pe 12203 & Pat 032124 as by Augusta Jones)

17077 - If You Can't Ride Slow And Easy ( )( ) Helen Gross and The Choo Choo Jazzers.
Lost My Sweetie Blues ( )( ) - Hazel Meyers and The Choo Choo Jazzers.

17078 A Believe Me Hot Mamma ( ) (31709) - Kansas City Five.
B St. Louis Blues ( ) (31711) - Same.

17079 - A The Bye Bye Blues (Paul Carter) (31729) - Susie Smith and The Choo Choo Jazzers
B Weeping Willow Blues (Paul Carter) (31730) - Same.

We will continue in the next column with Ajax 17080. We hope anyone who can supply missing data like masters, identity of "A" & "B" sides, composer credits, alternate takes, etc. will write us with the information! Especially requested are details for those catalog numbers which we have listed as "details unknown.". Late word from Jim Kidd in Montreal tells us that recent talks with men formerly with Compo re-affirms his belief that all Compo series started with the "0" rather than the "1" and so we will have to add Ajax 17000 to our listing and, of course, label it "details unknown!" Jim also adds the following data for Ajax 17044: Masters 1147 and 1148 were recorded October 2, 1923 and are listed in the recording ledgers as "Old Time Reels, Part 1" (1148) and "Part 2" (1147).

Label of the Month: Here we are over half way through the Ajax listing and we haven't yet pictured the label! We'll remedy that by using Ajax as our label of the month this time. Our illustration is Ajax 17072 and complete data is included in the listings above. The label is dark blue and gold and there are four variations: (1) No line connecting the "A" and "X" of Ajax and credit at bottom of label reading "The Compo Co. Limited** Lachine**Que**Canada.", (2) Line connecting "A" and "X" of Ajax added and credit now reads "Made in Canada for Ajax Record Company, Chicago, Ill.", (3) As our photo but the "Made in Canada" at the top of the label and (4) As our photo with the "Made in Canada" at the bottom of the label. Sources and masters on Ajax: Montreal Compo masters (range known on Ajax: 1026-1756). Recorded by Compo at its 117 Metcalf Street studio. Alternate takes received separate master members during this period; 31000 series (known range: 31009-31030) apparently recorded especially for Ajax in New York at an unknown studio. These masters are followed by a dash and conventional take numbers: 31500 series (known range: 31502-31848) recorded for Ajax by Compo at its New York studio, 240 W. 55th Street. In this series, like Compo's Montreal series, each take received a separate master number. The highest numbers in this series (at least from 31820 up) are followed by an "E" and are electrically recorded. These electrical masters were probably cut circa March or April 1925.

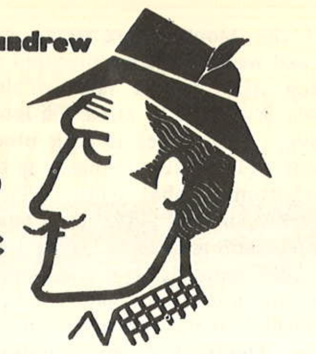
The trademark "Ajax" was registered for talking machines, records, etc., by "H. S. Berliner, trading as "The Compo Company," and doing business at 131-141 18th Ave., Lachine, Quebec, Canada. Use of this trademark was claimed since November 2, 1921; but there is nothing to show when it was first applied specifically to records. Ajax records are first advertised in the Oct. 15, 1924 issue of Talking Machine World, by Ajax Record Company, 108 W. Lake St., Chicago, Ill. The first listing of Ajax records is the December 1924 release in the Nov. 15th issue of TMW. It includes Ajax 17056-17067. The last listing is the June 1925 release which includes Ajax 17124-17129. The highest known Ajax is 17133.

Some non-Compo recordings also appear on Ajax: a few from Pathe-Perfect; and, in Ajax's late period, numerous ones from Plaza. Many Ajax issues show no masters, particularly in the early period. Except for those from Pathe, these may be 31000 series masters (but with masters not on the stampers) or Chicago recorded masters from Marsh Laboratories.

Readers are urged to check the numbers in the wax of other Compo labels (Apex, Starr-Gennett, Sun, etc.) for 17000 series ones! Sides appearing on Ajax often also appeared on these other labels and the Ajax catalog number appears in the wax. Please report the full data for any such items ... it may provide the identity of some further Ajax sides.

That about exhausts the space for this time. The Perfect catalog will be in either the next issue or the following one.

HAROLD BARLOW, 69-01 175 STREET
WANTS FLUSHING 65 N.Y.
PARAMOUNT 12022 OFFER $10
ida cox - come right in
****



john mc andrew

STAR STUDDED SHELLAC

PRETTY PIANOING

My taste in piano is roughly in the 'hot' area, yet I am constantly on the watch for records in this category that are not merely feats of pyrotechnic in which you are able to guess what song is being played only if you're familiar with the chord structure of the number and may possibly think of it before the record is finished. He who scoffs at a clearly recognizable melody note is the one to be scoffed, more often than not. In my opinion, FATS WALLER was the master interpreter of any type popular song. He was accepted as a jazz pianist par excellence, and while giving the vehicle new dimensions he nevertheless would not discard or even distort the melody note. Fats always managed to keep it simple and terse, the while he was injecting scintillating ideas to round out the picture, and done with such bounce and feeling that his recorded legacy is as fresh and original today as it was when made.

As a piano addict, my particular joy is to hear a good ballad done by a pop. stylist so that there will be something more to it than the routine echo of a stock arrangement and yet will not come through as merely a mad finger exercise. ART TATUM is hailed by perhaps a majority of jazz piano fans as the end and all of hot piano, including many of his competitors--among them, even at that time, Fats Waller, according to legend.

Tatum's technique is unquestionably breath-stopping, but in everything he did it seemed to me the technique suffocated the song. Practically every number I ever heard him do seems to be two numbers -- the one listed on the record and THE FLIGHT OF THE BUMBLE BEE. Furthermore, each song has a definite personality, related to its origin and sometimes its era, and there are ways that songs should not be played, but one number by TATUM is indistinguishable from another excepting for tempo. He simply did not know how to economize with notes, and this often prevented a proper interpretation of the musical story and removed it from the realm of good jazz.

Many fine pianists of the past have continued to record since the advent of the LP., some of them infrequently, and as many on labels that may not be carried on the department store counters. A wonderful slice of nostalgia, for example, turned up on 20th-FOX 3003: THE WIZARD OF THE RAGTIME PIANO. The wizard is good old EUBIE BLAKE, and who should be tending his voice to the proceedings but the inevitable NOBLE SISSLE, and the small jazz group includes BUSTER BAILEY. Most of the numbers are rags, but there's also their identification tune of SHUFFLE ALONG days, I'M JUST WILD ABOUT HARRY. An exhilarating revisit to earlier days of the century.

COMMODORE long ago released their WILLIE 'THE LION' SMITH solos on two LPs, although the recording is quite poor. However, THE LION has been represented more recently, with appropriate accompaniment, on URANIA UJ-1207, doing many old war-horses such as his own ECHOES OF SPRING, SOPHISTICATED LADY, FIDGETY FEET, AIN'T MISBEHAVIN' and a delightfully interpreted DARDANELLA. He is also on GRAND AWARD 33-368 on which he plays, reminisces and sings WALLER, JOHNSON, HANDY, JOPLIN, BROOKS, etc. This is in miniature what the LIBRARY OF CONGRESS JELLY ROLL MORTON group is in detail, albeit SMITH deals mostly in the works of others. There is a grand CHARLESTON included, and speaking of CHARLESTON, the best I ever heard of this priceless old J.P. JOHNSON standard was a 78 of JP's own piano roll recorded by CENTURY in the '50's, one of the most exciting piano rolls ever made. Although it is not available, Riverside also recorded this same roll and it is included on a J.P. JOHNSON piano roll LP., although it is inferior to the CENTURY version and the tempo is uneven. The reverse of the CENTURY record has JP on MONKEY MAN WIGGLE, which is none other than his OLD FASHIONED LOVE. RIVERSIDE also has given us a choice group of FATS WALLER piano roll cameos that are among his rarer performances, very well recorded and including FATS' own SQUEEZE ME, as well as a marvelous old pop tune of 1924 that should be right up there with the worn-out standards, A NEW KIND OF MAN WITH A NEW KIND OF LOVE FOR ME. (RLP-12-103).

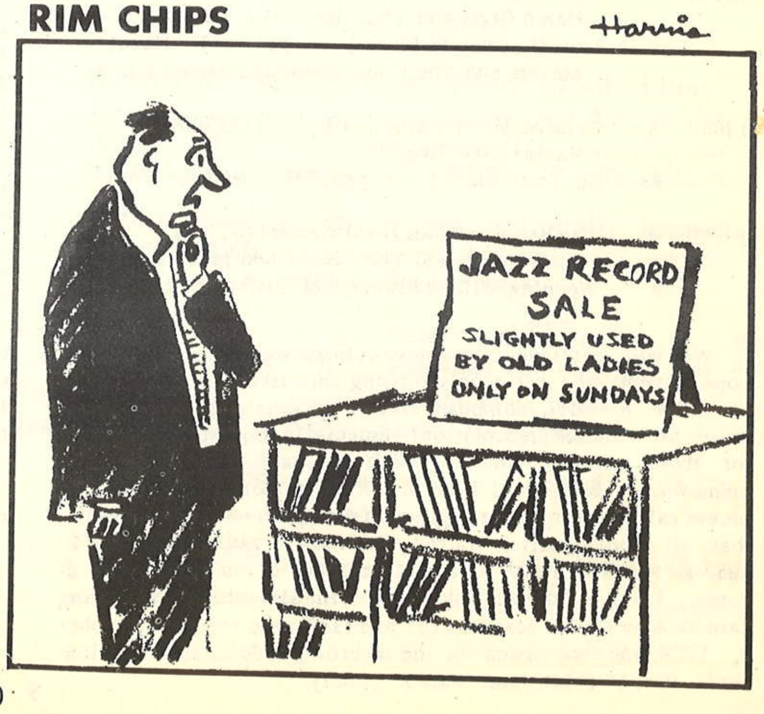
FATHA HINES has been recorded spasmodically through the fifties and later, for the most part to indifferent results, but there is one LP that is positively electrifying, and worthy of Earl at his best: a handful of tried-and-true and also not-so-tried, done in Paris with drums and bass. The recording is brilliant and the performance is tingling throughout as the Fatha comes to grips with LOVE IS JUST AROUND THE CORNER, YOU'RE GETTING TO BE A HABIT WITH ME, HALLELUJAH, WALKIN' MY BABY BACK HOME, MOONLIGHT IN VERMONT, and in delightfully casual ballad style, AM I WASTING MY TIME ON YOU, IF I COULD BE WITH YOU and a sensational I GOT IT BAD, with every bit of feeling that this torcher demands. One of the most scintillating jazz piano platters I ever heard is ARMAND HUG'S RAGS AND BLUES (GOLDEN CREST 3064) that practically defies description. Why this superb piano interpreter has not been recorded more than a few times is a complete mystery. He imbues these oldies with a feeling that most of the ragtime pianos miss by a mile, and the recording is tops. In case you don't know, there is also a PARAMOUNT 10-in. LP by HUG of the same caliber, if not quite as perfectly recorded (PM 114: ARMAND HUG PLAYS ARMAND PIRON).

BENNIE PAYNE does a suitable WALLER take-off and better-than-adequate ivory performance on Kapp KL-1004, including the inevitable SIT RIGHT DOWN AND..etc., AIN'T MISBEHAVIN', BLUE TURNING GREY and MEMORIES OF YOU that WALLER fans will find reminiscent.

There have been too few etchings of BIX' attractive little cameos, and easily the best of all is the BEIDERBECKE SUITE, by RALPH SUTTON (Com 30-001). The recording is sharp and crisp and Sutton does full justice to IN A MIST, CANDLELIGHTS, IN THE DARK and FLASHES. These, fortunately, are unsullied by drum, bass or what-have-you trappings. It has always been my feeling that piano solos should be just that, with no pounding and sawing to emphasize the beat. Usually, a piano soloist tangled up in such accompaniment chains himself to the other instruments and plays counter to the bass, deflecting him from completely free expression, especially in playing jazz.

To Be Continued

RIM CHIPS



Victoria Spivey
Blues Is My Business

HE IS THE MAN *Joe Glaser*

If you got something to offer he will give you a break. If you haven't anything why should he. Some speak well of him, some don't. I, from personal experience, can tell you that if you make the grade with him you'll live in the best hotels, drive the best cars, have dignity and respect. I know! because Billy Adams (my husband and a fine dancer) and myself were under his banner and we played the best clubs in the country for over a decade. When he put Billy with Louie Armstrong's great troupe in 1937, he told me, "Victoria, go get this for Billy, that for Billy, etc. Here is a blank check, fill it out." Do you know that Billy was comparatively unknown to him then, but he believed in Billy and me.

When I called him about an act called the Steeplechasers, an excellent dancing and comedy team promotion of mine, he signed them at once while they were at the Apollo Theatre during the mid 40's, for $1500 per week not perhaps, and took them under his wing. I turned over other acts to him and they were all to his satisfaction and he always remembered me.

I'm writing about my friend of 35 years, JOE GLASER, who worked his way up a mighty rough ladder.

I recently dropped into his suite of offices located on W. 57th Street in Manhattan. In the first office I met two charming brunettes with wonderful personality. As I looked to the left there was another office and in it was the gracious Mrs. Frances who always has a welcoming smile and sports a white mink AND who has been with Joe's concern for more than 30 years. As I looked further there was another lovely girl with dark hair who was busily taking care of Mr. Glaser's personal notes. Right in front of me sat THE Joe Glaser telling me to "come on in here" and we spent some wonderful moments talking about today and yesterday. After leaving his office I went to the next floor and I walked into another office. There I saw two beautiful brownskins at the two front desks very occupied with the business. I'm sorry I didn't go through all the offices because I AM sure I would have found a Chinaman or an Indian. This just plainly comes to show you that Joe don't care what you are, who you are, or where you come from, as long as you have something to offer.

Now, that I got my own record company, he is sincerely happy for me, and I bet if I ever did need him he would be by my side.

Joe, in his way, has done a great service to help the musician and entertainer get their place in the sun.

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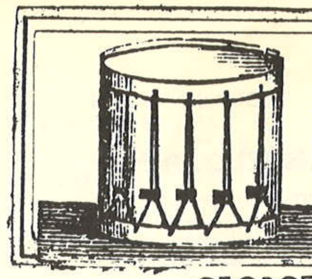

SWINGING WITH ZACC

by MIKE ZACCAGNINO

GEORGE WETTLING

Tony Parenti calls GEORGE WETTLING "One of the best of the jazzband drummers." Zutty Singleton, whose association with George goes back to 1925 in Chicago, has this to say about the drumming of George Wettling, "I've known him for years and he's always been one of my favorite drummers". Tony Spargo once told me, "I always enjoyed George's drumming and also playing on his drums because they always sound so good." Chicago drummer Hap Gormley who is now residing in New York says this about George Wettling, "When I was working opposite George at the Metropole, I would many times during my intermission sit in a corner somewhere and watch George give out with a display of the wonderful talent he possesses. I would always be amazed at his inventiveness, when playing the four bar drum break at the end of the dixieland tunes, man! did they sound great." For those of you out there who follow jazz, I know that the name of George Wettling is no stranger to you nor to the musicians who play all this music. I, myself, have always rated George with the best, and through the years he has certainly proven himself to be just that. His background alone reads like a who's who because George has been associated with top names in all the various styles. Muggsy Spanier, Jack Hylton, Red Norvo, Wingy Mannone, Artie Shaw, Paul Whiteman, Bunny Berigan, Tony Parenti etc. Lord only knows how many recording dates George has made since his first one back in 1927 which was "Friar Point Shuffle/Strutters Ball" with the Jungle Kings, a group which included Muggsy, Teschmaker, Condon, Sullivan Mezzrow, Lannigan and Red McKenzie. In Hot Discography alone his name appears on 48 pages covering the known discs that he's made with the various bands and groups he worked with of which some are listed above, plus those under his own name. But I know that there are many records of George playing behind many singers including Mildred Bailey and Connie Boswell, plus the obscure groups whose records are not listed anywhere. I someday would like to see a Wettling discography although it would be a rather tough job to undertake. I first became acquainted with George's drumming on the famous "I can't get Started With You" Victor by Bunny Berigan where George plays some nice tasty brushes behind Bunny's vocal and I would always listen for it whenever I heard the record. I didn't actually meet him until around 1948 down at the Stuyvesant Casino jazz sessions and I don't have to tell you what a big thrill it was for me. Since then, I have seen George perform many many times and when he was at the Metropole with Tony Parenti, I made it a point to be there every weekend. He would always gas me when he would do the roll on the large tom tom in tympani fashion which is not an easy thing to do, while using the fingers to produce the roll. Samples of his excellent drumming can be heard on many records, among them being "Frankie and Johnny" Victor (25616) and the "Prisoner's Song" Victor (36208) both with Bunny's band. Also "That's A Plenty" Commodore (L511) with Wild Bill Davison's group, "Bugle Call Rag/Sister Kate" Decca (10844)-"Everybody Loves my Baby"/Some of These Days" and China Boy/That's A Plenty on B&W 7 and B&W 27 under his own name. In regards to the present crop of young drummers around today, George remarks they have good hands but no feet, and they seem to forget that you have to play that 1-2-3-4- 1-2-3-4- on the bass drum, so it can be heard. George is also an established painter and many of his works have been hung in the various Art Galeries. Playing tympani is also another feat he can perform when called upon to do, and do it well to. I have not seen George for quite a while due to my commitments of one thing or another which keep me pretty occupied, but I know we will run into each other one day soon. However I do know that wherever he's playing he will always get the applause due him, because they all know that they're watching one of the best in the business.

Ed Kirkeby's (EDISON) PART 3
California Ramblers

by Woody Backensto and Perry Armagnac

All Edison (Ed) sides were issued under the name of the GOLDEN GATE ORCHESTRA unless otherwise stated. All known "takes" issued are listed after the master number. All sides recorded in New York City.

September 25, 1928

Same personnel except Carl Loeffler (tb) replaces Harrington.

18758-A, B, C	Ed 52411	Then Came The Dawn - Kirkeby (vo) -
(N-461-B)	Ed rejected	" " " "
18759-A, B, C	Ed 52416	Get Out And Get Under The Moon - Kirkeby (vo)

October 5, 1928 - BILLY MURRAY (vo) & THE 7 BLUE BABIES

18786 A, B, C	Ed rejected	Doin' The Raccoon
(N-484-B)	Ed rejected)	" " "
18787 A, B, C	Ed 52448	Ho-Ho-Ho-Hogan
(N-485-B)	Ed unissued	" " " "

This may not be a Kirkeby session since no payroll records for this session have been found.

October 18, 1928 CALIFORNIA RAMBLERS

Ed Kirkeby (leader); Frank Cush, August "Angie" Rattiner (tp); Reg Harrington (tb); Carl Orech, Sam Ruby, Harold Marcus (reeds); M (?) Dickson (vi); Tom Fellini (g); Chauncey Gray (p); Ward Lay (b); Stan King (dm).

18819-A, B, C	Ed 52437	There's a Rainbow 'Round My Shoulder -
(?)	Ed 5647	" " " Jack Parker (vo)
(N-516-A-B)	Ed unissued	" " "
18820-A, B, C	Ed 52437	Forever - Waltz (LATERAL NOT MADE)

October 25, 1928 - CALIFORNIA RAMBLERS

Ed Kirkeby (leader); Angie Rattiner, Al King (tp); Carl Loeffler (tb); Carl Orech, Sam Ruby, Harold Marcus (reeds); M (?) Dickson (vi); Chauncey Gray (p); Tom Fellini (g); Ward Lay (b); Stan King (dm).

18830 A, B, C.	rejected remade 12/14	To Know You Is To Love You - Kirkeby (vo)
18831 A, B, C	rejected	Black & Blue Rhapsody - Kirkeby (vo)
(N-526 A; B. OK	* Ed 11042	" " " (California Ramblers)
18832 A, B, C	unissued	Chinese Jumble (California Ramblers)
(N-527 A rej; B OK	* Ed 11042	" "

* Scheduled for 11042

"To Know You . . ." No lateral made

November 8, 1928 - BILLY MURRAY (vo) & THE 7 BLUE BABIES

Ed Kirkeby (leader); Angie Rattiner (tp); Carl Loeffler (tb); Carl Orech (reeds); Chauncey Gray (p); Tom Fellini (g); Stan King (dm).

18857-A, B, C	Ed 52448	Doin' The Raccoon
N 555-A, B	unissued	Doin' The Raccoon (Arej; B OK)
18858-A, B, C	Ed 52454	Don't Do That to the Poor Pussy Cat
N'556-A, B	unissued	Don't Do That " (Arej; B OK)

To Be Continued

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BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

WANTED - A WINNER!

Probably the most tedious inaccuracy we have encountered since taking over the New York Recording Laboratories properties is the impression that the Ma Rainey Mystery Record contest was not completely above-board. Undoubtedly this impression arose from a whispering campaign instituted by the Unscrupulous Nine in the Big Ten of record manufacture.

The facts are: 1. prizes were awarded as follows:

Winning Titles:	Winners:	Prizes:
Lawd I'm Down Wid De Blues	E. McGill Jeffersonville, Ind.	Console Phonograph
Crepe Hanging Blues	B. Martin Indianapolis, Ind.	Phonograph
Depression Blues	W. T. Irving Yazoo City, Miss.	Phonograph
Hopeless Blues	J. Williams Genesco, Illinois	50 Records
Worried Hearted Blues	name of winner not submitted	(25 Records)
Trouble Minded Blues	I. Russell Danville, Va.	25 Records
Water Bound Blues	E. Elson Halls Tenn.	5 Records
Ma Rainey's Cornet Moaning Blues	E. Balden Charlotte, N.C.	5 Records
Just About Gone Blues	Chas. Porter Paris, Ky.	5 Records
Rainette	R. Askley Way, Miss.	5 Records

2. Notifications and certificates entitling winners to their choice of prizes were sent by mail on September 1, 1924.

3. Notification of the awarding of prizes was publicized by the mailing to newspapers in New York, Chicago, Los Angeles, New Orleans, Atlanta, etc. and to the local papers wherever a winner resided.

We are getting damn tired of dusting the unaddressed letter to whomever submitted the 5th winning title. Unless a fully authenticated claim is made before September 1, 1964, this award will revert to the General Fund!

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THE A & P GYPSIES
1 SHADOW PAST/2 GUITARS BR3024 E#
2 MARCHIONESS/MYSTERY NIGHT "3556 N-
ROY ACUFF SMOKY MT. BOYS
3 PINS & NEEDLES/2 DIFF WORLDSCO36856 E#
4 WABASH CANNON BALL/FREIGHT CO37008E#
5 U R MY LUV/KNOW WE'RE SAYIN OKO6550E#
6 REAP HARVEST HEAVEN/DONT MAKE" 6704 E
7 WRITE ME SWEETHEART/FORGIVE OK 6723 E#
AEOLIAN LITE OPERA CO-MusicalShowVoices
8 HONEY GIRL SELECTIONS/GEMSMARY 36210E#
OSCAR ALEMAN-HOTClary,gtr,scattin-FINE-$1
9 ESTAMBUL/Dajos Bela OrkODEON(PERU)6467E
10 DIGA DOO/WACA LECHERA ODEON(Arg)22311E
ALEXANDER JAZZBAND-Scobey,Buck,Bales Etc
11 HOW COME U DO ME/WANG BL RAGTIME1050 N
12 ALCOHOL BL/CLAR MARMALDE RAGTIME1051 N
13 WOLVERINE BL/BEALE ST MAMA " 1052 E#
14 THAT'S PLENTY/CONEY WASHBOARD " 1053E#
ALL STAR JAMBAND(JoeMarsala,PeteBrownEtc
15 LET GET HAPPY(LeoWatson-vocal)COM528 E
ALL STAR ORCH-Hot soli VICTOR
16 RAINBOW ROUND SHOULDER/SAY YES 21667EE#
17 WAIT END ROAD/Troubadours VI22073 E#
ALL STAR STOMPERS-WildBill,Nicholas,Archey
18 TISHOMINGO/ECCENTRIC CIRCLE1023E# $1
19 BIG BUTTER EGG MAN/BABY " 1024E# $1
20 SENSATION/HOTTER THAN THAT" 1025N- $1
ALL STAR SWING BAND-Hawkins,DJANGO,Carter
RARE - Not listed InDelauneyDJANGOBook$1.25
21 GEORGIABROWN/NOWHERE SWINGSOCIETY1045NE#
FRED ALLEN AND CERMEN MIRANDA-LateGreats $3
22 CHIQUITA BANANA/3/10/46 EMPIRE TRANSC9704E#
RED ALLEN ALL STARS
23 CANAL ST BL/JUNGLETOWN DE18092NE#
24 SHERIDAN SQUARE/INDIANA OK6357 E
25 GET THE MOP/BUZZ ME VI201808E#
AMBROSE ORCH
26 CONTINENTAL/CUCURACHA DE 373 E-
27 EMBAssY STOMP/PICCOLINO DE 551 E
28 RHAPSODY IN BLUE/Cont'd DE 675 N-E#
29 WHY WAS I BORN/FALL IN LUV DE 773 E
30 CAFE CONTINENTAL/NITERIDE DE 992 E#E
31 POWERHOUSE/TOY TRUMPET DE1485 E#
32 HEBREW DANCES/SWINGPATROL DE1589 E
33 MESSAGE MARS/BLOW TRUMPET DE1757 N
AMERICAN INDIAN Ethnic Records
34 SQUAW DANCE etc etc FOLKWAYS1423 E#
AMERICAN JAZZ BAND (Brazil Odeon)Ancient!
HORRIBLE JAZZBAND-Fea. xylo,Tp,Sax,pno&clary
35 12TH ST RAG/JABBERWOCKY OD311916 E#
MEBERT AMMONS •And Meade Lux Lewis
36•TWOS & FEWS/CHICAGO MIND -BN4 N
ALBERT AMMONS RYTM KINGS
37 LADY BE GOOD/MR BELL BOOG MER8115N
GENE AMMONS
38 WANNA BE LUVED/GRAVY PRES717 NE#
39 LA VIE EN ROSE/SLEEPILLS " 721 E#
40 HOT STUFF/WHEN SAINTS PRES754NE#
41 NEW BLUES UP&DOWN(STITT) " 877E#
42 ECHO CHAMBER BL/AMMONSBOOG"901E
CAT ANDERSON ORCH •GOTHAMlabel
43 GOTTA GO BABY/SWING CAT AP771NE#
44 CARUBA/CATS ALLEY(RARE)•GOT174E#$1
45 BLACK EYE BLUES/HOME " •GOT177NE#$1
APOLLO MALE TRIO
46 CUDDLE UDDLE UP/SOMEBODYPAT021063V
ARDEN-OHMAN ORCH-FineShowtune20s Orch
47 FUNNYFACE/S WONDERFUL VI21114 N-
48 UPS A DAISY/WILL U REMEMB"21774 N
49 GOT A RAINBOW/FEEL FALLIN"21795 E#
50 MADE HABIT OF YOU/O WHAT "22017 N-
51 MY FIRST LOVE/NINAROSA VI22275 N
52 SOON/STRIKE UP BAND VI22308 E#
53 DANCING DEVIL AWAY/LUV VI22383N-E#
54 ONLY HUMAN AFTER ALL/ VI22481 E#
LIL ARMSTRONG ALL STARS
55 BLUER THAN BLUE/BORN2SWINGDE1299E#E$1
56 LINDY HOP/WENT BACK HOME DE1388E-
57 SECRET FLAME/SIXTH STREET DE7739 EV
58 RIFFIN THE BLUES/WHY IS GOO"7803E-V#
59 GOTTA RIGHT TO SING BLUES/BB6771 E
LOUIS ARMSTRONG •Hot5s
60•GUT BUCKET BL/IN BARREL• CO36152 N
61•SKID DAT DE DAT/MUSKAT• CO36153 N
62•CORNET CHOP SUEY/•MYHEARTCO36154 N
63•YOU'RE NEXT/•ORIENTALSTRUT"36155 N
64 AINT MISBEHAVIN/CANT GIVE DE2042 E
65 JEPPERS CREEPERS/THING LUV "2267 E#
66 LUCKY GUY/JUST NO ACCOUNT DE2934 E#
67 JODIE MAN/I WONDER DE18652E#
68 ST.LOU BL/CONFESSING HJCA90E#E
69 LAZY RIVER/GOERGIA ON MIND JAZZCL518N-
70 LITTLE JOE/ROCKINCHAIR ODEONSWINGNE#$1
71•WEST END BL/FIREWORKS $3 OK41078E#E
72 SLEEPY TIEM DOWN SOUTH$2 OK41504 E
73 AINT GOT NOBODY/ALLIGATORPA(Sw)pz11204N$1
74 INDIAN CRADLE SONG/BEAU KOO PAr2066N-E#$1
75 SAVOY BL/SWEETHEARTPAPRADE PAr2127NE#$1
76 SONG VIPERS/BE BAY POLYDOR580041N$2
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81•WHO'SIT/•DROP SHUCKS SP25/26 E#$1
FRANK ASSUNTO DUKES DIXIELAND
82 WAILIN BL/AFTER U GOEN BANDWAGON10 E
83 APRIL PORTUGAL/DARKNESSDELTAOK6978 E
FRED ASTAIRE
84 SWONDERFUL/FINE ROMANCE MER11098 N
85 FINE ROMANCE/WLTZ SWING BR7716 E
86 MAYBE I LUV U TOO MUCH/ VI24262E#$1.25
87 MY TEMPATION/LeoReisman VI24312E#$1.25
RANDALL ATCHER -country folk blues
88 GOIN SOUTH/BLUES IN JAIL OKO6138 N

GEORGIE AULD ALL STARS
89 MY BLUE HEAVEN/IF I MER 70740 N-
90 WHATS NEW/TAPS MILLERROOST527 N
91 AUTUMN IN NEW YORK/ ROOST564 N
92 ANGEL/WANT MY MAMA VRS8152 N
93 SHAKE DOWN STARS/IMAGIN"8199 N
GENE AUSTIN sings
94 NOW THAT URE GONE HOW L3 E$2
95 SUNFLOWER,CARELSSHANDS/TEXAS,
DREAM PLOWBOY $1.25 DOUB.FEATURE2009N
96 RAMONA/GIRL OF DREAMS VI21334E#
97 BOUQUET MEMORIES/WITHOUT"21374N
98 I CANT DO WITHOUT YOU/ VI21454 N
99 THEN CAME DAWN/JEANINE VI21564 E
100 THAT WHAT I CALL HEAVEN/21893 E#
101 TO MY MAMMY/SING$1.25VI22341N-
102 TELL IT TO DAISIES$1.25"22416 N
103 ROLL DOWN RIVER/ABSENCE"22451N$2
104 FOR SWEETHEARTS ONLY$1.25"22490E#
LOVIE AUSTIN SERENADERS $1.25 min
105 JACKASS BL/FROGUETONGE CENT3007E#E
106 TRAVEL BLUES/CHLSTN MADCENT3012E#
GENE AUTRY
107 BE HONEST WITH ME/GONNAOKO5980E#
108 U R MY SUNSHINE/MAKES NO"06274E#
109 DONT BITE HAND/LUV AMER "06359E-
110 JINGLE JANGLE/COWPOKE "6690V#V
LEW AYRES - narrates
111 NOAH/Part 2 MAJ5005 N
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115 UOVERED WAGON DAYS/EASY " 5290E-V#
BUSTER BAILEY ORCH
116 AM I BLUE/BLUE ROOM PHILH.84 E#
MILDRED BAILEY
117 NEVER TOO LATE TO PRAY/CROWN103 E#
118 SUMMERTIME/MAN I LUV CROWN105 N-
119 GLAD THERE IS YOU/ CROWN 106 N-
120 JENNY/WHEN THAT MAN DE3661 E#
121 AFRAID OF MYSELF/GEORGIADE3691E#
122 SOMETIMES I'M HAPPY/ DE3755N-E#
123 ALL TOO SOON/EVRYTHING"3888 E#
124 LOVER COME BACK TO ME/ DE3953E#E
125 DONT WANNA MISS MISSIPPIVI202457N-
126 AT UR BECK& CALL/BEWILD VO4036V#V
127 MOONSHINE OVER K'Y/WERE VO4109 N
128 ROUND DESERTED FARM/ VO4139E#E
129 GULFCOAST BLUES/DOWNHEART"4800 E#
130 ARKANSAS BL/ST.LOU BLUESVO4801E#E
131 MOTHERLESS CHILD/DALLY VO5209 N
PHIL BAKER NOVELTY ORK-PhilOnAccordion
132 LITTLE BOY BLUE/Haring CA398 E-
PHIL BAKER -comedian skit
133 AT THEATRE/Part 2 VI20970 N
WOLFE BALLARD& CLAUDE SAMUELS-FOLK-$3
134 GOLDEN SLIPPERS/BLUE BWAY8036 E
SMITH BALLEW
135 STARS OVER DESERT/HAWAI DE1930EV#
136 WORLD IS MINE/GIGOLETTE ME13224 E
137 DANCIN ON CEILIN/SUGGES PE15566E-V#
BANJO KINGS
138 BEAUTIFUL DREAMER/GALSAL GTJ89 N-
BILLY BANKS WITH FREDDY RANDALL BAND
139 WALK DOG/TISHMINGO BL PA(E)r3545N$1
FRANK BANTA-piano showcases
140 RED RED ROBIN/SYMPATHY VI20085 N-
141 FOR MY SWEETHEART/LONGER"20292 E
PAUL BARBARIN N.O.BAND $1 min'CIRCLE'
142 PANAMA/LITTLE WHILE TO STAY 1065N-
143 LILY VALLEY/EH LAS BAS 1077N-E#
144 CLOSER WALK/WALK STREETS 1078E#
DAVE BARBOUR ORCH
145 FOREVER NICKI-fea.RayLinnTpCAP358NE#
146 DAVE BOOGIE/MAMBOJAMBO CAP 973E#E
CHARLIE BARNET ORCH
147 DEEP PURPLE/JUBILEEJUMP AP1092 E#
148 CHARLESTON ALLEY/POMPTON "1105N-
149 SOUTHERN FRIED/LITTLE JOHNAP1107 N
150 PRAYIN HUMBLE/GET ALONG BB10119 E
151 TIN ROOF BL/KNOCK FAMOUS "10131 E#
152 GAL FROM JOE'S/NEW MOON "10153 E
153 JUMP SESSION/SWING STREET"10172E#E
154 DUKE'S IDEA/COUNT'S IDEA "10453 E#
155 BETWEEN 18th&19th/SOMEBODY"10543 E
156 KINDA LIKE U/THANK STARS BB10568V#
157 DEED I DO/WHERE WAS I BB10669E#
158 BREEZE AND I/FABLE ROSE BB10696E#
159 YOU AND WHO ELSE/SPIRIT BB10734E#
160 THATS FOR ME/DIXIEROAD BB10817E#
161 BLUE JUICE/HARMONYHAVEN "11111E#
162 NOWHERE/URE MY THRILL BB11141E
163 LETS BLOW BLUES/DURANGMER89105E#
164 TRAPPER BOOGIE/WHOSIEPOSIE"89016E
HAPPY HARRY BARRIS-rare 20sEffortBy
RHYTM BOYS alumni who diedJustRecently
165 AND SHE'LL DO IT/FieldsCA1080E#$3
COUNT BASIE •BLUE ACE
166 LADY BE GOOD(LesterYoung •202EE-
167 LET ME SEE(Lester&BuddyTate•223 E#
168 WORLD MAD(Lester&Buddy) •246E#E
169 SENT FOR U YESDAY(HIBBLER)CLEF89028N-
170 SOFTDRINK(FrankWess&Foster)" 89131N-
171 BIGRED(ErnieWilkinsArr.) CLEF89169E#
172 ROLL EM PETE(ThadJonesEtc)CLEF89162E#
173 PARTY BLUES(Ella&JoeWilliams)"89172N
174 SUGAR BL(BuckClayton&DonByasCO36709E#
175 HOW LONG(Clayton&Byas CO36710E#E

•Jimmy Rushing-Vocal
176 ST.LOU BL(Clayton&Byas) CO36711 E
177 SWINGIN BL/SUGAR HMV(Sw)JK2602N-
178
179 PANASIE STMP/JUMPCHILDREN•DE2224 E
180 WORLD MAD(Lester&Buddy) OK5816E#
181 BROADWAY/JITTERS(TabSmith)OK6095N-
182 KID RED BANK(Hefti-arr.)ROULET4040E#
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184 POUNDCAKE/CALF HANDS VO5085 E
BASIN ST 6(Girard,Fountain etc)
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190 SUGAR WALKS DOWN STREET/ CAP15131E#
FRANKLYN BAUR •With Gladys Rice
191 DONT WAKE ME UP LET ME CO518 E
192 TOO MANY PARTIES/DONT BE CO558 N
193 WHISPERING TREES/PEACE CO642 N
194 MOTHER MY DEAR/ROSE KISS CO956 N
195•SOMETIMES I'M HAPPY/Trio CO998 N
196 WHEN LINDY COMES HOME CO1027N
197 LIKE YOU(Duet,VirginiaRea)CO1035 N
198 HEART GIRL(Duet,ElliottShawVI19495E#
199 RIVER SHANNON(PEERLESS4TET)VI20283E
200 TOGETHER/FOUR WALLS VI21220 N
201•URE CREAM IN MY COFFEE/ VI21854 N
NORA BAYES sings
202 SNOOPS THE LAWYER/LAUGH COa2852 E#
203 ARGENTINES/SALLY GREEN COa2980 E
204 MCCORMACK SINGS SONG/ VI45105 E-
205 CHEER UP/RAGGIN SONGS VI45108 E
206 OVER THERE/LADDIE BOYS VI45130 E#
BEALE ST BOYS •LITTLE ESTHER
207 RAISIN THE ROOF/LITES OUTSAV653 E#
208 BACK ALLEY BL/•DOUBLECROSS" 731 N-
REV BEAUMONT & HIS CONG RARE $3 min
209 LAZARUS RAISED DEAD/HE'S PE12673E-
THE BE BOP BOYS-Stitt,Navarro,Dorham,Bud
210 WEBB CITY/Part 2 SAV900 E#
SIDNEY BECHET •CIRCLE
211 FALLET FLOOR/SIDNEY BL BB8509 E# $1
212 QUINCY ST STMP(Nicholas,HodesBN517V#
213 TEMPTATION RAG(LuterBand)BN567N-$1
214 BUDDY BOLDEN STORY " " BN570E
215 NOBODY KNOWS YOU(WildBill)"571V#
216 WHO(James.P.,Buster,Snaer(tp)CI1057N$1
217 I GOT RYTM " " " " •CI1058 N$1
218 WITHOUT A HOME(Goodwin,Archey•1059N$1
219 LUV ME WITH FEELIN(" " •CI1060N $1
220 BROKEN WINDMILL(Goodwin,Archey•1061N$1
221 JUST ONE OF THOSE THINGS/ CO38319E#
222 I HAD IT(Wilbur,Glasel,/ CO38320NN-
223 LOVE FOR SALE(Phillips,Herbert38321E#
224 BLACKSTICK(SissleSwingsters)DE2129E#
225 OL MAN BL(Catlet,DeparisEtcHMVjk2090EV#
226 WILD MAN BL(Catlet,Deparis HMVjk2093E#$1
227 WILD CAT BL(WilliamsBlue5)HJCA87N$1
228 BLAME IT ON THE BLUES/ JAZZSELECT521N-$1
229 WHO SORRY NOW/SLEEPTIME MELOJAZZ7001E#$1
230 TOLD U ONCE/GEOGIA ON MIND " " 7002N-$1
231 BLACK& BLUE(LytteltonBand) SAV744E#$1
232 SLEEPY TIME SOUTH " " SAV745E#$1
233 GEORGIA/TOLD U " " SAV746E $1
234 MOOCHE(Goodwin,Dickinson VI201510E
BIX BEIDERBECKE
235 MERRY OLDSMOBILE(Goldkette)BILT1012N$1.50
236 SORRY/BEST GAL TURNED ON ME " 1097N$1
237 ROYAL GARDEN /GOOSEPIMPLES CO35664NE#$1
238 THOU SWELL/LOUISIANA CO35665N $1
239 OL MAN RIVER/WA DA DA CO35666N $1
240 COPENHAGEN/O BABY TEMPLE554E#$1
BELL BOYS OF BROADWAY--AmericanMastersOnREX(E)
241 GRASS GREENER(hot Tp)/TWO REX8003E#$1
242 GOLDIGGER SONG(HotCl,Sax) REX8004E#$1
GRAEME BELL AND HIS AUTRALIAN JAZZBAND
243 SHIMEWABBLE/SOUTH $1.25 ESQUIRE1000?N
244 BIG CHIEF BATTLE AXE$1.25 " 10008N
245 WALK THRU STREETSCITY$1.25/" 10011N
246 SOUTH/SHIMWABLLE $1 JAZZCORNER1 E-V#
247 YAMA BLUES/BATTLE AXE $1 " " 2 E
248 OSTRICH WALK/WOLVERINE$1.25PACIFIC E
249 CANAL ST BL/GOT WHAT$1.50 PACIFIC2138N
abovePACIFIClabelIsFRENCH-rare items
250 HI SOCIETY/BLACK WHITE RAG PAr(E)3390N$1
251 GOANNA MARCH/CAKEWALKINBABIES" " 3445NE#$1
252 NULLABOR/BIG WALKABOUT PAr(E)3514N$1
253 TESSA BLUES/SOUTH RE ZONO(Aust)25117N$1.25
LOUIS BELLSON ORCH •TpByMaynardFerguson
254 CAXTON HALL SWING/PHALANGES CLEF89083E#
255 LORIS(DonElliot,JoePuma/EUROPNORG108 N
BOYD BENNETT ROCKIN ROCKETS
256 OO OO/TENN ROCK AND ROLL KING1475 N
257 MY BOY FLAT TOP/BANJO ROCK " 1494 N
BUSTER BENNETT TRIO-BluesJumpOrg.Chicago40s
258 REEFER HEAD WOMAN/LEAPFROG CO36873 N
259 MELLOW POT BLUES/SIGNIFYIN CO37346 N
SAMMY BENSKIN TRIO-rareSidesByFinePianist
260 CHERRY/WORLD WAITIN4SUNRISE BN522 N
BENSON ORCH OF CHICAGO
261 WABASH BL/TUCK ME SLEEP VI18820 E
262 SWANEE BLUEBIRD-RARE WhistlinSolo by Master BilleOsborn..WillOsborne?! this is on VICTOR 18924 E# $1.50 min
263 WORLD WAITIN FOR SUNRISE/VI18980E
264 DOODLE UM BL(EarlyTRUMBAUER)19386E$1
265 GO EMALINE(VollyDeFaut?-Cl)VI19484V#V
BUNNY BERIGAN
266 TROUBLED(TrumbaurOrk)/DECATUR512N
267 CANT GET STARTED/SPANISH SP.ED5004N
268 FRANKIE&JOHNNIE/CANT GET VI201500 N
269 TREES/RUSSIAN LULLABY VI201501 N
270 DEED I DO/HI SOCIETY VI201503E#E

271 PRISONER SONG/GET STARTEDVI(12") E#E
LEN BERMAN ORK-Vocal&TapDancer(1936??)
272 SING BEFORE BREAKFAST/ OD(G)25699 E#
CLYDE BERNHARDT-Blues:JoeGuy,TabSmithEtc•
273•LADY IN DEBT/LOST WEEKEND•MUS345 E#
274 LAY HABITS DOWN/WOULD U SONORA101E#E
CHU BERRY •BLUE ACE
275 SHUFFLIN HOLLYWOOD(HamptonOrk)•204E#
276 SITTIN IN(Eldridge,Catlett COM516E#
277 LIMEHOUSE BL(LipsPage)OD(Arg)196627E#$1
CHUCK BERRY Blues
278 WEE HOURS/MAYBELLINE CHESS1604 E#
279 THIRTY DAYS/TOGETHER CHESS1610 E
EMMETT BERRY,Ill.Jacquet,FreddieGreen,Etc
280 MINOR ROMP/BERRY BLUES SAV591 E#
BIG BILL -Blues
281 SAN ANTONIO BL/ROCKIN CO38070 E
282 STAY BLUE ALL THE TIME/ MER8160E#V
283 MESSED UP IN LOVE/DOWN OKO5641E-V
284 WHY SHOULD I SPEND MONEY "06630E#V
BIG MACEO-Great Instrumental•
285 CHICAGO BREAKDOWN/WINTER BB340743N$1
BIG THREE TRIO-BoogieWoogieTrioBLUES
286 HARD NOTCH BOOGIE BEAT/ CO30156 E#
287 U DONT LUV ME NO(VocalBabyDuke)/
MY LOVE NEVER DIE(Vo.WillieDixonOK6901N
BARNEY BIGARD •Nance,Tizol,Webster,Duke
288•LAMENT JAVANETTE/READY EDDYBL.ACE230N
289• " " " "HMV(sw)jk2258E#
290 COQUETTE(JoeThomas-Tp,Cozy,KEYN617E#
291 STEPS DOWN/UP(EdHeywood,ManneSIGN28114E#
292 MOONGLOW/TEA FOR TWO SIGN28116E#V#
BARNEY BIGARD with the ROGER KAY STRINGS FeaturingRemoPalmieri&AlHall-RARITIES on the AmericanREX label-(1944)WAY AHEAD!!!
293 FANTASY FOR CLARY&STRINGS/REX9001 E$2
294 " " MORE " / REX9002E# $2
BUD BILLINGS -folk •& JOE BILLINGS
295 MOTHER PLEA/SINCE MOTHER GONEVI21555N$1
296 SLEEPY HOLLOW(CarsonRobison)VI22771N$1
297•HARVEST MOON SHINING $1.25 VI40039 N
JIMMIE BINKLEY R&B JUMPBAND •TheDusters
298•SALLIE MAE/GIVE ME TIME• ARC 3000 N-
299 FINANCE MAN(GeoGreen-vo)/CHANCE1135E#
300 WINE WINE/BOOGIE ON HOUR CHECKER789E#
SADIE BIRCH-SheShoutsTheBluesonROBINlabel
301 MAN I CRAVE/LUV,HELP HAND ROBIN121 E#
FRANK BLACK ORCH •rimChipNoGr)#SliteHiss
302•STRUM MY BLUES AWAY/IDEAHEAVNBR3529E#
303#WALK MILLION MILES/HIWAYS BR3619E#
OTIS BLACKWELL-R&B BLUES CONVICTOR(JumpOrk)
304 TEARS/DADDYROLLIN STONE JAYDEE784 E#
305 GO AWAY MR BLUES/COMIN JAYDEE798 N
EUBIE BLAKE & HIS ORK'BlackbirdsOrk'$3(1930)
306 RIVER STAY WAY DOOR/CHERRIES CROWN3193E#
UNKNOWN PIANIST(ACTUALLY RARE EUBIE BLAKE)
307 AFRICAN RAG/EthelFinnie&JoeSmith on a rare REISSUE PARAMOUNT14004E# $1.50
EUBIE BLAKE SHUFFLE ALONG ORK (1921)
308 CUTIE/Erdody Ork RE9198 E#
JACK BLAND RYTMAKERS-rare $2 min(RedAllen)
309 GABE'S HORNSTOLE LOCK PE15694 V#
ARCHIE BLEYER ORK-VoDurelleAlexander
310•SUNDAY AFTNOON/•FEELIN OR351022 E-
311 CHEEK2CHEEK/PICCOLINO PE350918 E
HARRY BLONS DIXIE BAND-RareLimitedLABEL
312TIAJUANA/LASSUS TMB DIXIE BOUQUET2E#E$1
above rarityIssued byEDN Records,Milwaukee
BLUE RYTM ORK-FabulousBand-WillieLion
313 HOLD ER DEACON/NashvilleJazzers doing ST.LOUIS BLUES onMOULDIEFYG102N$1.25
JIMMIE BLYTHE BOYS on HOT JAZZ LEAGUE label
314 BROWN BESS/MY LADY LUV H.J.L12E#$1.25
EDDIE BO -Blues Romper-Vocal& Band on•
315•OH OH/MY DEAREST DARLIN CHESS1698 N
BOB SHOTS Cool Boppin BOBBY JASPER-Sax
316 PASTEL BLUE/BOPPIN4HAIG NIXA(E)1044N
JOHN BOLES sings his great MovieHits
317 THE ONE GIRLWEST WIND VI22229N $3
318 ROMANCE/AFT.MILLIONDREAMS22230E#$2
319 SONG OF DAWN/HAPPEN MONTEREY22372E#$2
ZUZU BOLLIN-rare,veryRareTexasTORCH label 'Zuzu' is a Blues MAN $1.25 min bid
320 HEADLITE BL/WHY DONT U TORCH6910 N
CLAUDE BOLLING BAND-French,TheyPlayGreat New Orleans Jazz.Great Tradition
321 U RASCAL U/NOBODY KNOWS CIRCLE1046N-
322 GEORGIA BO/RIVERSIDE BL CIRCLE1047N-
323 ORY CREOLE TMB/MOOCHE NIXA 1161 N
BONNEMERE AND HIS PIANO
324 MUSKAT RAMBLE/MAMBO MOONROOST597 N
325 EL ULTIMO/ORIENTALMAMBO ROOST600N-
326 ROOSTOLOGY/TROLLEYSONG ROOST602 N
BOONES JUMPIN JACKS - SwingHarlem30s
327 MESSY/BE CAREFUL $1 DE8644 E
BOOTS AND AND HIS BUDDIES
328 MISBEHAVIN/ReynoldOrk BB7241E-V#
329 CHUBBY/DEEP SOUTH BB7556EV#
WEE BEA BOOZE(Thin Crack)
330 GULF COAST BLUES/MR DEbm30465 N
IRENE BORDONI sings
331 LAND GOIN TO BE/DONT $3 VI21742 N
EARL BOSTIC JUMP.BAND
332 UBANGI STOMP/TIMEHANDS KING4741 N
333 HOT SAUCE/BOSTIC JUMP GOTHAM155 V#
334 OFF SHORE/WHAT NO PA(E)r3818 N
BOSWELL SISTERS •$2 min
335 PUTTIN IT ON/SWANEEMAMYBR6625 E-$3
336•DONT MEAN THING(DorseyBros)CO(e)1994N
337 ALEX RAGTIMEBAND/DINAH PA(E)2562E#
CONNIE BOSWELL •PollockPickaribBoys
338•MR FREDDIE BLUES/FARE THEE•DE1862E
339 SAY IT ISNT SO/NEVER SP.ED.5002N
BOUDINI BROTHERS -accordion duets
340 IRISH REELS/IRISH JIGS EM1027EV#

341 HUMORESUE/DNUBE WAVES PAT022182 E
WILL BRADLEY ORCH,Slack,McKinley etc
342 NEED SOMEBODY/BBOGIE WOOGICO35994E#
343 MAGGIE/MISUNDERSTOOD CO36182N-
344 BASIN ST BOOGIE/CALL IT "36340E#
345 FRY ME COOKIE/REQUEST CO36719 E#
346 MAKE KISSES/FIT2BTIED VO5210NE#
TINY BRADSHAW BAND
347 MR.WILL U SERENADE/COME DE317V#
348 BRADSHAW BOOGIE/WALKIN KING4457N
349 T-99/LONG TIME BABY KING4487 N
350 RIPPIN AND RUNNIN//LAW ITKING4547E-
351 SOUTH OF ORIENT/LATER KING4664NE#
352 6SHOOTER JUNCTION/ MANOR1181 N
BOBBY BREEN-Explotation Record
353 LETS SING AGAIN DECCA $1.50 E#
BOBBY BREEN
354 MOTHER/ROSARY$1.25 DE973 E#
355 SUNNY SIDE THINGS/HAPPY DE1950E#$1.25
JACKIE BRENSTON-Jumpin BluesRomper
356 INDEPENDENT WOMAN/JUICEDCHESS1472N
FANNY BRICE
357 2nd HAND ROSE/MY MAN $2 VI45263 E
358 I'M INDIAN/HATE NATHAN$2 VI45303 E
CLEO BROWN FineBoogieWooglePno&Singer
359 PINETOP BOOGIEIWOOGIE/ DE3386 E#
360 STUFF IS HERE(Krupa-dms)DE3683 NE#
LEE BROWN -blues •SamPriceFlyCats
361•MOANIN DOVE/•NEW LIT DE7575E#V $1
362 JEFF DAVIS HIWAY/M&O DE7587E- $1
LES BROWN ORCH
363 GOT MY EYES ON YOU/CONCEN BB10551E#
364 WORE TULIP/MUTINY BAND STANDDE2045NE#
365 WALKIN SWINGIN/LOVE DE3167 E
366 EASY AS PIE/AMAPOLA OK6062E#E
PETE BROWN SEXTET
367 JUST PLAIN SHUFFLE/PUSH MOPSAV578 N
368 MIDNITE BL/THAT'S IT SAV579 N-
ROY BROWN - blues Wailin Blues
369 MISS FANNY BROWN/MIGHT MAN DELUX1128 N
370 DOUBLCROSSIN WOMAN/TEENAGE DELUX3311N
371 DEEP SEA DIVER(RARE)GOLDSTAR636E#E$1.25
372 UP JUMP DEVIL/LAST GOODBYE KING4715E#V#
BROWNLEE ORCH NEW ORLEANS-rare $25 min bid
373 DIRTY RAG/PECULIAR OK40337 E#E
DAVE BRUBECK -his earlyCollector items
374 SPRING IS HERE/SWONDERFUL FANTASY508 N
375 LUV WALKED IN/WAY U LOOK " 509N-
376 SEPT IN RAIN/THING CALL LUV " 510N-
TIM BRYMN BLACK DEVIL ORK-EarlyNegroN.Y.Band
377 WANG WANG BL/SIRENE $1.50 OK4310 V#
378 ARKANSAS BL/RITE HERE4U $2 OK8002E-V#
BUCHANAN & GOODMAN-Novalty
379 FLYIN SAUCER/Part 2 LUNIVERSE101 N
380 " " THE SECOND/MARTIAN " 105 N-
CHICK BULLOCK and all stars
381 ON LIT DREAM RANCH/HATIN' ME70601 E
382 HERE COME SUN/Irv KaufmanPE12651EE#
383 MY RIVER HOME/HERE IS MOND"15707EE-
FRANK BURBECK -recitation,FineDramatic
384 OLD SWEETHEART MINE/KNIGHT VI16913E#
385 WATER MILL/BARBARA FRIETCHI "17132E#
386 SHYLOCK REBUKE/7 AGES MAN VI17163E#
HENRY BURBIG -comedy Monologue
387 RUMMYHO AND JEWELEEAT/crackQRS1040 E
RAYMOND BURKE N.O. JAZZ BAND
388 OVER WAVES/BLUES 4JOE SOUTHLAND9005N
REV J.C. BURNETT famousCongregation
389 EVEN HEARD OF THEE/DOWNFALLCO14166 E
390 GOSPELTRAIN LEAVIN/LORDHELP "14180 N $1
391 JUST STAND RING HANDS/ CO14242 E#$1
392 SIT DOWN SERVANT/PUT TRUST CO14517E#$1.50
HENRY BURR sings
393 BLUE BELL(WayBackIn 1907) CO 1813 E
394 WHAT DOES IT MATTER/James VI20490 N
395 TIRED HANDS/F. Baur VI20613 N
JOE BUSHKIN -piano classics
396 BLUE CHIPS/SPANISHTOWN COM534 N
397 PICKIN AT PIC(BAND)GEORGIA "565 N
HENRY BUSSE BAND
398 ALEX RAGTIME BAND/MELANCHLY DE1015 E#
399 WITH PLENTY OF MONEY & U/ DE1076 E
400 LITTLE KISS TWILITE/WHAT DE1938 NE
401 U LOOK GOOD TO ME/MADLY DE2143 E#
402 GOT BENCH,PARK/SAINT MARIE VI22651 E
ERSKINE BUTTERFIELD •BLUE BOYS
403 PART TIME BOOGIE(BoogiePnoSolo)DAVIS8190N
404 SAT NITE TWIST " "/COCKTAILDAVIS8191E#
405 DREAM TIME(PnoSolo)630 EXPRESS " 8193 E
406•SALTBUTTER/TUXEDO JUNCTION DE3042E#
407•DARN THAT DREAM/INCONVENRIENCE"3043 E
408•NOTHIN TO DO/DOWNHOME BL DE3252E#V
409•CHOCOLATE/BOOGWOOG ST.LOU DE3356EV#
410•U MADE ME CARE/SLEEPY TIME DE4360 NE#
411•JUMP JULEP JOINT/BIRMGHMA DE4400 E#
412•BEAL STREET MAMA/WHATCHA DE8510E#
413•CONVERSATION WHILE DANCING GUILD122N
414•MECCA FLAT BLUES/GEE BABY GUILD123N
415 TISKET TASKET-vocal by LU BLUE-This is Blue Lou BARKER'S FIRST RECORDVO4243E#$1.50
DON BYAS BAND •Recorded WhileInSpain
416 STORMY WEATHER/RIFFIN BLUESTAR39 N- $1
417 BYAS JUMP/JANINE BRS 25 E#
418•MAN I LOVE/CHICAGBOOGIE CO(SP)14642N$1.25
419•TO EACH HIS OWN/RIFFIN CO(SP14649N$1.25
420 I SURRENDER DEAR/FOOLISH DIAL751 N
421 HUMORESQUE/STORMYWEATHER DIAL1023 E#
422 WHY DID U DO THAT TO ME/ HUB 3003 E#
423 SHOULD I/CALL IT MADNESSJAMB.900 N-
424 LITTLE WHITE LIES/CAME ALONE"902 E
425 DEEP PURPLE/THEM THERE EYES JAMB.903EV#
426 ONCE IN AWHILE/MELANCHOLY JAMB904E#
427 WORRIED AND BLUE/RIFFIN JIVIN SAV582E#E
428 LIVIN MY LIFE/TO EACH HIS OWN SAV640 N
429oLONDON DONNIE/OLD FOLKS SAV668E#
430 BEBAUSE OF YOU/VANITY SEECO10009 E

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